

SQUARTZ  
THORN  
7



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# SQUA TRONT 7



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Inside front cover: Bernard Krutkin; Inside back cover: Al Williamson (a 1967 sample page).

## LETTERS

I recently acquired *Squa Tront* #5 from Krupp Comic Works. I wish you had given a source for the stunningly beautiful page of Krutkin's probe drawings on the inside back cover - what amazing depth of field and magnificent calligraphic craftsmanship! Krutkin is one of my all time EC favorites. The unique spatial effects he achieves are quite similar to the space in 3-D comics that you described in your article on 3-D. Figures and objects in Krutkin's drawings always seem to be paper-thin, but are situated in exaggerated perspective settings (often drawn from unusual angles, e.g. from near floor-level), so that settings are visible in interiors to give an incredibly intense depth of field. But while his figures are paper-thin, they are by no means always flat. Krutkin is a master at using tilted and curved planes, which lead one back into the deep space of the panel.

By the way, it's not quite correct to say, as you did in your 3-D article, that each layer of 3-D art always appears flat. 3-D comics frequently used tilted and even curved planes (remember the 3-D Fleet ad with Paul blowing a giant bubble?) Besides, who ever said comics were supposed to be realistic? Even in the more realistic ones, like ECs. I have always felt that what one gets is a highly selective artificial, stylized, conceptual replica of the "real" world which gives a far more intense impression of realism than a shoddily imitative technique would, just as Krutkin's simplified and exaggerated space is more powerfully affecting than fully modeled (continued on page 1A)



Thanks to the following for providing materials and/or advice: Mike Berner, J.D. Clifford Jr., Tomingo, Larry Ivie, Harvey Kurtzman, Bill Pearson, Andrew Porter, Weldon Sapping, Ed Spier, Larry Stark, Shaz Wolfert, Superstar Comic Book Typewriter, Jan Vachekowicz Jr. and Tom White. Thanks to Ed Turner and Al Williamson for permitting the use of their material. Typesetting by LUMA Publications.

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KRENKEL & CREEPY



When Archie Goodwin was editing *Creepy* and *Elvie* in 1964, he had a casual conversation with Roy Krenkel about doing some cover paintings, and Roy promised to bring in a few concept sketches. When he finally brought in the 'few sketches,' they turned out to be an enormous sheaf of drawings in all stages of refinement.

Krenkel's cover concepts capture the imagination in a way that goes beyond his strong compositional sense and his unquestioned ability as an artist. One senses that he's carefully reviewed a complete mental narrative and chosen the most interesting moment to depict. At the same time, and most importantly, his scene doesn't reveal the whole narrative. There are unexplained elements that inevitably compel the reader to wonder what chain of events could have led to the strange scene and how the situation will resolve itself. Some of the sketches utilize classic fantasy situations, although often

*A black and white detail study of the angel of death in this scene can be seen on page 50 of Squa Trunk # 5.*

obscure ones, but it is this sense of narrative in progress, rather than a climax or a non-narrative illustration, which is the unusual element that fascinates.

Somehow Roy didn't get around to actually painting a cover, although he did do several one page interior features. But his cover drawings deserve an audience even if they never reached their final stage. This is but a small selection of the total file of sketches, some merely the pectorial jotting down of ideas, many of them alternate workings and refinements of recurring themes. In choosing the material for publication, rather than simply presenting a portfolio of finished drawings, we've elected to focus on the wealth of Krenkel's imaginative concepts. —fb





# ROY KRENKEL'S PUBLISHED WORK FOR GOODWIN EDITED WARREN MAGAZINES

## CREEPY

- 1 "H<sub>2</sub>O World" (assisted Williamson on art).
- 6 (concept for Frazetta cover).
- "Loathsome Lore" — mummy's curse (art).
- "Gargoyls" (story concept).
- 7 (concept for Frazetta cover).
- 9 "Loathsome Lore" — yeti (art and concept).

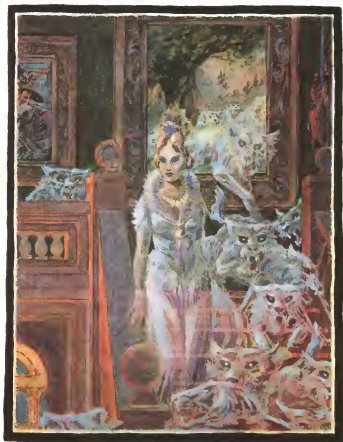
## EERIE

- 4 "Monster Gallery — Zombies" (art and script).
- 5 "The Mummy Stalks" (story concept).
- 9 "Monster Gallery — The Cyclopes" (art and script).
- 10 "Monster Gallery — The Wendigo" (art and script).

The two preliminary drawings for "The Wendigo," below, both seem superior to the published version in *Eerie* # 10. The sketch above is one of several versions of a scene that was used by Frank Frazetta for the cover of *Creepy* # 6. On the top right of the opposite page is another study used by Frazetta, for the cover of *Creepy* # 7.



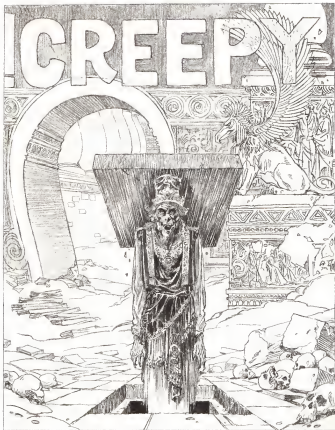




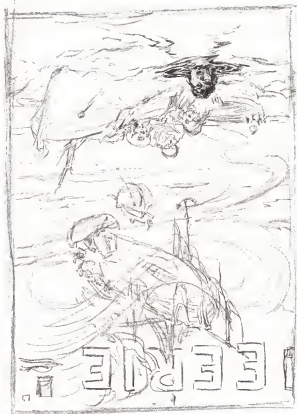














# SWIPE FILE

Finding swipes in comics should be considered nothing more than an engaging pastime game, and it is in that spirit that we present the following samples of swipes from EC. Certainly we are not pointing an accusing finger at thieves of the muse. Swiping is part of the industry, in a field where publishers have long openly imitated the titles and concepts of other publishers, many artists have logically reasoned that they can't be blamed for swiping from other artists.

EC has been an unusually enduring source of swipes. In half of the examples here more than a decade passed between the original and the swipe (A, B, C). If the swiper adds the speed of distance as well as time (B), he can be forgiven. Nearly all EC artists received this form of sincere flattery, four are shown

here. Also represented are all possible configurations involving a cover: cover to cover (B); cover to story panel (C, E); and story panel to cover (D). The last is a rare example of an illustration copied; tracing is more usual. Finally, one will occasionally find an artist borrowing from himself (A), but then that's been the privilege of great artists throughout history.

We invite readers to send us examples of EC swipes for an expanded "Swipe File" next issue. Send the title, issue no. and page no. of the original and of the swipe. A review of the swipe would be appreciated. The first person sending us any swipe that's used will receive a copy of the issue.



A: Incredible Science Fiction #32, Nov-Dec, 1955, "Food for Thought," pg. 1. Flash Gordon #1, Sept. 1948, "Flash Gordon," pg. 7.  
B: Two Fisted Tales #28, Oct. 1954, cover; El Falcon Negro (Blackhawk) #100, Sept. 15, 1948, cover; C. M. O. #7, Apr-May 1955, cover;  
D: Doctor Strange #185, June 1966, "The Coming of Dr. Strange," pg. 4; D: The Vault of Horror #26, Aug-Sept. 1963, "Ghost in Concrete," pg. 3;  
E: Secret #4, Nov. 1962, cover; El Falcon Negro #1, Aug-Sept. 1948, cover; Savage Stories of Suspense #7, Feb. 1956, "The Eyes," pg. 2; F: The House of Fear #3, Jan-Feb. 1961, "A Rising Fish," pg. 5; Secret # Terror Tales #1, May 1952, "Custodian of the Dead," pg. 5.





# ROR HORROR

E



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F

HE HAD LEFT THE BODY AND SEARCHED A NEIGHBORING FARM! AFTER HAVING FOUND WHAT HE WAS LOOKING FOR, HE HAD RETURNED WITH THE SHOVEL! THEN HE BEGAN TO DIG.

THE GRAVE MARKER SAYS 'THADDIUS GODDIN... DIED 1867' THERE SHOULDN'T BE MUCH LEFT OF HIM.



© 1977 by Wm. M. Coker

SOON A HOLLOW THUD TOLD BRUND HE HAD STRUCK OLD THADDIUS GODDIN'S COFFIN! HE LIFTED THE ROTTED LID...

NOTHING BUT BONES AND SHREDS OF CLOTHING! THIS WILL DO FINE...



THEN, CROUCHING, HE BEGAN TO DIG FEVERISHLY! AN HOUR WENT BY, HE TREMBLED AND SWEATED PROFUSELY FROM THE EFFORT!



WITH TREMBLING FINGERS, HE PULLED BACK THE LID, AND HE SAW—

A RING—A SOLID GOLD RING!



(LETTERS continue from pg. 1)

"Chameleon" name used in all the income was true, the blackest technical occupation that would be the perfect cover job. (People who put down Feldstein for being a kinder, gentler really got me off, as did Dimes said in one of your earlier issues, it was Dimes' "Close proximity" that gave a large charge to the late Ernest Bledsoe.)

—William J. Mason  
Bismarck, Canada

All the blacklisted Kravitz (all pages in issue 3) 5, 6 and 7 are from two issues. Captain Kravitz's *Wavy Mop* and *Black Book* (pg. 10).

I would be very interested in seeing letters like the following in your issue:  
a) a checklist of EC authors by state;  
b) identification of where the EC staff spent in their own homes;  
c) the Two-Faced Annual covers;  
d) Kravitz's latest work;

e) perhaps a list of all the work and advertising he does for EC staff (Dimes, etc.) and their names;  
f) some Kravitz's "My Look";

g) information on whether there was a cover done for the 3-4-5 #1, and if not, what was attached to drive it;  
h) more of those great EC photos.

—Gordon Lasker  
Los Angeles, Calif.

If anyone volunteers to do the necessary research (which would involve examining the income outside EC writers' using other names), I hope they would be glad to use a checklist. Another interesting project would be to date the income of EC past issues. To be of all right, one would have to start with a list of a few people with a broad knowledge of the art and pulp (both to track through an EC collection). Then the list would be widely circulated before publication for additions. I am not interested in obscure writers, especially if I had always assumed that Jack Black's inspiration for *Ali: Born in France* in *Temor* (illustrated #1 (Nov-Dec 1943) and #2 (Jan-Feb 1944) of the *Illustrated*) was the same story as Black Magic #3 (Jan-Feb 1944) under the title *Barbaric Alien* illustrated by Steve Dineen. I expect that artist trained well under the EC system, since the two covers are nearly identical. There's also *Temor*, Thursday I met and it all down "Ali" starts Thursday I had expected to write. Obviously, Dineen must have written the Black Magic story and then signed from himself in *Temor* (illustrated *Barbaric Alien* was the first "My Brother's Keeper" in *Black Illustrated* #2 (February 1945) is a similar example of an *Ali* Black-Fiction story that had earlier appeared in *Black Magic*. Coincidentally, Clark recently said the same story in Joe Orlando for EC writers the past about the fact that the original appeared in EC's original edition of *Black Magic*.

In April of someone does the research (and Jack Black's book in 1945) it is as far as I can tell the Two-Faced Annual covers and be in the next issue "in color".

On Kravitz is mostly painting landscapes from nature. He's a landscape painter. He's from his comic work that most readers would not consider it relevant to *Black Book*.

By the way, the issue on Dimes' continued comments.

As a matter of fact, *Black Book* hasn't published any *My Look*'s. (Remember Dimes Kravitz has published a high class underground comic. Kravitz's Boston is *My Look* (pg. 10) which reports 30 pages of *My Look*, *My Look*, *My Look* and *My Look* (pg. 10) listed "Davidson" for reasons unknown and has a credit given by Kravitz and not a credit given by Robert Crumb. Although most of the pages have been reprinted before in various places (10 pages in the early *Black Book* issue, 10 in the *Black Book* of 1945, 10 in the *Black Book* of 1946, 10 in the *Black Book* of 1947, 10 in the *Black Book* of 1948, 10 in the *Black Book* of 1949, 10 in the *Black Book* of 1950, 10 in the *Black Book* of 1951, 10 in the *Black Book* of 1952, 10 in the *Black Book* of 1953, 10 in the *Black Book* of 1954, 10 in the *Black Book* of 1955, 10 in the *Black Book* of 1956, 10 in the *Black Book* of 1957, 10 in the *Black Book* of 1958, 10 in the *Black Book* of 1959, 10 in the *Black Book* of 1960, 10 in the *Black Book* of 1961, 10 in the *Black Book* of 1962, 10 in the *Black Book* of 1963, 10 in the *Black Book* of 1964, 10 in the *Black Book* of 1965, 10 in the *Black Book* of 1966, 10 in the *Black Book* of 1967, 10 in the *Black Book* of 1968, 10 in the *Black Book* of 1969, 10 in the *Black Book* of 1970, 10 in the *Black Book* of 1971, 10 in the *Black 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# LUCKY FIGHTS IT THROUGH



LUCKY JORDAN WAS A TOPHAND COMPUNCHER. HE KNEW STEERS AND HORSES. HE KNEW THE TRICKS OF STICKING ON A WILD BRONC'S ARCHING BACK, THE LOOP OF A LARIAT IN MIDAIR, THE THRILL OF DIVING TOWARD THE CURVING HORNS OF A BRAHMA BULL INSIDE THE ROODEO ARENA. BUT THERE WERE SOME THINGS LUCKY DIDN'T KNOW. ON THE SUBJECT OF WOMEN, HE WASN'T SO WISE.

SO THIS IS LUCKY'S STORY AND IT OPENS ON THE GRAZE GROUND OF HIS LITTLE MILL IRON RANCH, OVER A BRANDING IRON FIRE...





SOMETIME  
LATER  
IN THE  
LITTLE  
TOWN  
OF  
SUNSET  
PASS.



HANK, YOU  
LOOK LIKE  
YOU'VE LOST  
EVERY FRIEND  
YOU EVER  
HAD!

WHAT GOOD ARE  
FRIENDS? I--HANK,  
SAY SURE--SURE!  
KATEY, YOU'RE A  
GOOD FRIEND OF  
MINE--DO ME A  
FAVOR, HUNT

LUCKY JORDAN IS COMIN'  
IN TOWN LATER, SEE  
THAT HE STAYS IN TOWN  
TONIGHT. WILL YUH? ALL  
NIGHT, UNDERSTAND?

YOU'RE PLANNING A  
JOB FOR TONIGHT AND  
YOU WANT HIM OUT  
OF THE WAY, HUNT?  
WHATEVER YOU SAY,  
HANK, LEAVE LUCKY  
TO ME!



THAT NIGHT AS SUNSET PASS SPRINGS TO LIFE...



OOOH--  
MY ANKLE!

BATCH  
OUT!

SAY, YOU'RE A  
REAL NICE  
FELLER! WHY  
NOT COME IN  
AND HAVE A NIGHT-  
CAP WITH ME? I  
COME ON NOW,  
DON'T BE SHY!

WE--ELL... ALL  
RIGHT, I'LL HAVE A  
DRINK OF BODD,  
THOUGH... I'M IN  
TRAINING FOR  
THE FALL  
KODDO!



ONCE INSIDE THE SALOON, AS LUCKY  
TURNS FOR A MOMENT TO WATCH  
THE LUCK OF THE CARDS AT A  
NEARBY TABLE--



PHYS, WILL MAKE HIM FORGET  
HIS TRAINING

COME ON, BABY--  
KATEY WILL TAKE  
CARE OF YOU  
TONIGHT!



IN THE MORNING, A LITTLE SICK AND SHAKY, LUCKY FEELS FROM THE DESERT QUEEN, KATE'S SOFT LAUGHTER STILL RINGING IN HIS EARS...



"I'M A FOOL!  
A FOOL!"



I CAN'T WASTE MY STRENGTH LIKE THAT IF I HOPE TO MAKE A GO OF THE RANCH AND WIN THAT ROODEO PRIZE -- AND I HAVE TO DO THAT TO TAKE CARE OF MAM AND SIS AND HER YOUNGSTERS!

LUCKY THREW HIMSELF INTO A FURY OF SCREAMING AND BRAYING, OF CHECKING SADDLE GEAR AND REIDERS. BUT ONE MORNING, SOME DAYS AFTERWARD...



HUNT SAY -- THAT'S A SORE DOWN THERE. I -- I DON'T LIKE THE LOOKS OF IT!

BUT THE SORE SOON DISAPPEARS, AND LUCKY THINKS NO MORE OF HIS TROUBLE. THEN, ON ANOTHER MORNING, WEEKS LATER...



A RASH! GAY -- NOW WHERE DID THAT COME FROM? MUST BE A LITTLE PRICKLY HEAT, I RECKON. HAWWWW... RECKON SOME SKIN BALM WILL TAKE CARE OF IT!



THERE! NOW I'M JUST AS RIGHT AS RAIN, BUT -- WHERE I CUGHT TO SEE THE DOC ABOUT THIS... I WANT TO BE IN TIP-TOE SHAPE FOR THAT ROODEO. WINNIN' THOSE PRIZES MEANS A LOT TO MAM AND SIS!



THERE WAS MUCH JOKING AND LAUGHTER AMONG THE COMMANDS WHEN LUCKY SHOWED UP AT THE CORRAL THAT MORNING...



WHAT GOT YUH, LUCKY -- THE MEASLES?

I NEVER FELT BETTER IN MY LIFE! JUST BAWCH MY SMOKE! THAT'S ALL!

HEERE AN OLD MOSSY HORN DRAGGED YUH THROUGH SOME BARREL CACTUS! HAW HAW

AT THE GOOSE-EGG RANCH WHERE HANDSOME HANK IS FOREMAN, THE ADVENTURE STILL GOES ON--

SADDLE, SAL IS COMIN' BACK TO THE RANCH IN A FEW WEEKS, AN' WE'LL MAKE ONE MORE HALL BEFORE THEN. SHE'S A ROOTED TRICK RIDER BUT SHE KNOWS RANCHIN'!



HEE PA OWNS THE SPREAD, BUT HE LETS HER HANDLE IT. WE'LL MAKE OUR LAST RAIL OF CHITLE RIGHT SOON. THEN FORM 'EM INTO THE TRAIL HERD, AN' SHIP 'EM TO MARKET!



THAT NIGHT AND FOR SOME NIGHTS THERE-AFTER, SHERT RIDERS STRUCK AT THE HERD ON THE SUNSET PASS RANGE'S...



TWO WEEKS LATER, HANK SCOUTS DOWN AND DEANS DESIGNS ON THE CANYON FLOOR.



YUH KNOW HOW TO CHANGE SAL'S GOOSE-EGG BRAND INTO MY EIGHTBALL BRAND? I REGISTERED THE EIGHTBALL BRAND, AND IT'S IN MY NAME WHEN YUH DRIVE THIS HERD TO MARKET-- THE MONEY GOES TO ME. I'LL SETTLE WITH EACH OF YUH LATER!









DO YOUR  
DARKEST,  
YUH FOUR  
LEGGED  
THUNDER-  
BOLT!



HE'S AHEAD ON  
POINTS RIGHT NOW!

HELL, WIN EVERY  
EVENT AT THE RODEO  
HE'S GOING!

**LUCKY IS A TWO-LEGGED THUNDERBOLT HIMSELF!**  
FIRST PLACE IN  
SADDLE BROMC  
RIDING -- FIRST  
PLACE IN BARR-  
BACK BROMC RIDING  
THEN THE BULL-  
DOGING EVENT...

MMM... I'VE  
ENJOYED  
EVERY SECOND  
OF OUR  
DATE!

WE, TOO--I-I  
NEVER FELT THIS  
WAY ABOUT A  
GIRL BEFORE!



SAL AND LUCKY HAVE BEEN  
DISCOVERING THAT THE WORLD  
HAS TURNED TO MAGIC, AND  
THAT MAGIC MUST BE--**LOVE!**

**THE DAY  
BEFORE THE  
RODEO  
ENDS, THE  
PRIZES ARE  
DISTRIBUTED,  
AND LUCKY  
RECEIVES HIS PRIZE  
MONEY FROM  
SADDLE  
SAL.**

CONGRATULATIONS,  
LUCKY, YOU'RE  
THE ALL-  
AROUND CHAMPION  
COWBOY!

AND YOU'RE THE BEST TRICK  
RIDER AS WELL AS THE PRETTIEST  
GIRL! WOULD YOU GO OUT WITH ME  
TONIGHT TO THE BARBECUE?



I HAVE SOMETHING MIGHTY IMPORTANT  
I WANT TO TALK TO YOU ABOUT SAL.  
WILL YOU KEEP THURSDAY NIGHT  
OPEN FOR ME?

I'LL BE GLAD TO, LUCKY.  
NOW LET'S WOOSEY OVER  
AND GET SOME OF THAT  
BARBECUED STEER.  
SHALL WE?



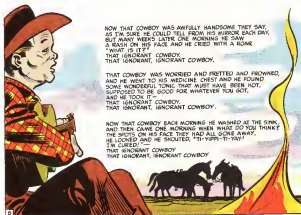
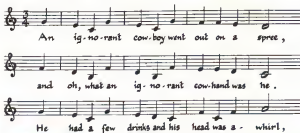
OH LUCKY--LOOK!  
A CAMPFIRE AND  
A GUITAR PLAYER!  
LET'S GO OVER.

SURE, SAL.  
WHATEVER  
YOU WANT  
IS SWEET  
WITH ME.



# THAT IGNORANT,

WORDS BY ERIC BARNOW



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# IGNORANT COWBOY

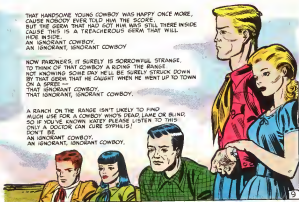
MUSIC BY TOM GLAZER.

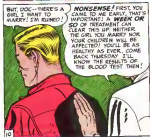
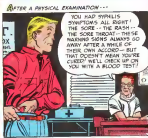


THAT HANDSOME YOUNG COWBOY WAS HAPPY ONCE MORE,  
CAUSE NOBODY EVER TOLD HIM THE SCORE.  
BUT THE GERM THAT HAD GOT HIM WAS STILL THERE INSIDE  
CAUSE THIS IS A TREACHEROUS GERM THAT WILL  
HIDE INSIDE.  
AN IGNORANT COWBOY,  
AN IGNORANT, IGNORANT COWBOY

NOW PARTNERS, IT SURELY IS SORROWFUL STRANGE,  
TO THINK OF THAT COWBOY A RIDING THE RANGE,  
NOT KNOWING SOME DAY HE'LL BE SURELY STRUCK DOWN  
BY THAT GERM THAT HE CAUGHT WHEN HE WENT UP TO TOWN  
ON A SPREE —  
THAT IGNORANT COWBOY,  
THAT IGNORANT, IGNORANT COWBOY.

A RANCH ON THE RANGE ISN'T LIKELY TO FIND  
MUCH USE FOR A COWBOY WHO'S DEAD, LAME OR BLIND,  
SO IF YOU'VE KNOWN SATEE PLEASE LISTEN TO THIS  
ONLY A DOCTOR CAN CURE SYPHILIS!  
DON'T BE  
AN IGNORANT COWBOY,  
AN IGNORANT, IGNORANT COWBOY.





Next THURSDAY...



SAL IS HEART-BROKEN, FLEEING TO HER GOOSE EGGS RANCH SHE STARED MUSTY-EYED AT THE CEILING OF HER BEDROOM



I CAN'T STAY AROUND SUNSET PASS AND SEE LUCKY. I JUST COULDN'T! HE--HE WAS THE MAN I LOVED. BUT IF HE CARRIED ON WITH A DANCE-HALL GIRL-- SOB --



I KNOW WHAT I'LL DO. I'LL TRAVEL WITH THE FOOD. I'LL RIDE AS I'VE NEVER RIDDEN BEFORE. I'LL MAKE A CAREER OF IT, AND -- AND MAYBE I CAN FORGET LUCKY!



LUCKY FOG IS BROODING...

BECKON I DON'T CARE WHAT HAPPENS TO ME NOW THAT I'VE LOST SAL. I--I ALMOST DON'T CARE WHAT HAPPENS TO THE RANCH EITHER. NOW THAT MA AND SIS HAVE THE PRIZE MONEY I WON, THEY CAN TAKE CARE OF EVERYTHING!



IF IT WASN'T FOR THE CHECKUPS I WANT TO TAKE, I'D YAMMOOSE RIGHT PRONTO!... HUR -- COUPLE OF STRANGERS!

ARE YOU LUCKY JORDAN?



WE'RE FROM THE CATTLE ASSOCIATION. THERE'S BEEN RUSTLING GOING ON IN SUNSET PASS. WE WANT TO BREAK IT UP AND CAPTURE THE HEAD MAN.

AM' WE FIGURE YOU'RE JUST THE MAN TO BE OUR DETECTIVE?

KEEP TALKIN'



YOU KNOW CATTLE, YOU KNOW THIS TERRITORY. YOUR JOB WAS TAKE YOU AWAY FROM HERE, TRACKING DOWN CLUES, BUT NOW OPERATE OUT OF SUNSET PASS. IT'S DANGEROUS WORK.

I'LL TAKE IT!



SO LUCKY RIDES OUT OF SUNSET PASS ON THE TRAIL OF THE RUSTLERS...

THIS IS WHERE THEY BATTERED THEIR STOLEN HERD, ALL RIGHT. CATTLE "SMN" IS ALL OVER THE PLACE, AND THEY BUILT BRANDING FIRES, AND THEY TRAIL-BRANDED THE STEERS!



ON THURSDAY HE COMES ON ONE OF THE RUSTLERS' A LITTLE TOO LATE...



WH - TOOK ME A COUPLE OF MONTHS TO TRAIL HIM HERE, AND NOW A BIT OF HOT LEAD CHEATS ME OUT OF SOME INFORMATION.



THE TRAIL LEADS THROUGH NEW MEXICO TO TEXAS AND UP TOWARD COLORADO. SLOWLY THE MONTHS SLIP BY, BUT ALWAYS, LUCKY RETURNS TO SUNSET PASS IN TIME FOR A CHECKUP...

THE LAB REPORT ON YOUR BLOOD TEST SHOWS YOU'RE JUST FINE, LUCKY... COULDN'T BE BETTER.

THAT'S RIGHT GOOD NEWS, DOC.



AND WHILE LUCKY IS HITTING THE SAGEBRUSH TRAIL, AFTER THE SUNSET PASS RUSTLERS' SADDLE SAL IS BUILDING A REPUTATION AS "QUEEN OF THE HORNET"...



ONE MORE ROSE, SAL!

THIS'LL BE ON THE FRONT PAGE, FIRST THING TOMORROW!

YOU'RE THE GREATEST BORBO RIDER OF ALL TIME!



ONE DAY... IN THE MEAT...

WHY--THIS PIECE OF HIDE HAS AN EIGHT BALL BRAND ON IT-- BUT ON THE UNDERSIDE OF THE HIDE--MY GOOSE EGG BRAND IS SEEN! WHOEVER SKINNED THIS STEER SHINNED IT FROM ONE THAT WAS RUSTLED FROM ME!



UNDERSIDE...



THAT AFTERNOON JUST BEFORE SAL IS TO TAKE HER TURN ON THE PROGRAM...



SOME MINUTES LATER AS SAL IS EXECUTING THE DIFFICULT ONE FOOT STAND...



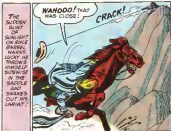
SHE'S BADLY HURT. SHE MUST HAVE AN EMERGENCY OPERATION TO PREVENT A TIE FROM PERFORATING HER HEART. CALL AN AMBULANCE, QUICKLY!



AT THAT MOMENT, SOME MILES FROM SUNSET PASS...





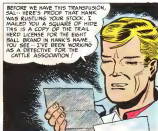
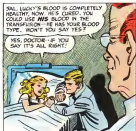


THE ROUGH TRAINED ROPE-HAND OF LUCKY JORDAN IS A THING OF LIGHTNING! HIS LARIAT SAYS UP AND LOOPS-- AND HANDSOME HANK SREAMS---



NEARLY AN HOUR LATER AT SAL'S BEDSIDE ...





**S**OMEWHERE ON THE BIG RANCH WEST OF SUNSET PASS, YOU CAN SEE LUCKY JORDAN AND HIS TWO RUSKY, HEALTHY BOWS ROYING CALVE'S...

...IN THE RANCH HOUSE KITCHEN, SADDLE SAL AND LITTLE SALLY DO WOMEN'S WORK.



Art by Hamey Kurtzman, 1949.

Color separations by Lauren Kent and Ned Soxling, 1977.

version is a great design of light, shadow and space, but doesn't convey a clear idea of what just takes place. The mound flanked by two trees could as easily be a rock or haystack as a pile of freshly-shovelled dirt. Krugman's art in this case intellectualizes scenes which don't need it, and are better off without it. The film also would be Fiddlers dramatizing "The Flying Machine," if you can picture that, for an equally out of sync reason.

"An Examination of 'Master Race'" is an extraordinary piece of analysis, the first essay I've read going to such exhaustive lengths to dissect a comic book story panel by panel. And *Black Shemesh's* 1994 article on Krilstein proves that segments from early comics fanzines don't necessarily become dated.

—Bill Spence  
Los Angeles, Calif.

[illegible]

The *Stargate* approach also tended to make Egyptian medicine less dramatic and more realistic, rather than those that could be seen as a kind of magical ritual. As though the gods were creating disorder by a pattern more in form of a painting than a scene. Not fewer, generally, in Egyptian's work is the understanding of the gods as a kind of pattern, a way of seeing where two people together tell you something in a narrative way that they don't separately. These moments are often in the form of a scene, as in the *Book of the Dead*, where the gods are seen as a landscape in the manner I observed in the GE Kane Interview in *After Egypt #10*. The *Book of the Dead* Interview is an *after* scene, a scene that is a kind of a scene, a scene in the distribution of power. *After, After #9*. In the next panel, I am trying to get close to the scene, trying to get from the scene. *After, After #10*. In the next panel, I am trying to get close to the scene, trying to get from the scene. *After, After #10*.

Ergebnis's concept of the interrelationship between parents was quite different and most were right. He used not the parents but whole range of all techniques composition form light etc. A good example is parents eye and nose of the bottom of page two in "Marie Rose". There has described her lower. Ergebnis was about four different art examples to show the reader's eye and nose in interrelationship between the parents of a completely different

One of the second I meant to give forth is "An Examination of 'Master Race'" was the entire story was astonishing I discovered the last page of the story did not seem to come out of the same pen as the rest of the story. I was a Dutch American and for the most of my ancestry I believe that page was not mine. I was a Dutch American and for the most of my ancestry I believe that page was not mine. I was a Dutch American and for the most of my ancestry I believe that page was not mine.

As to the Fontaine/Kryazev comparison, near comments are well taken. In spite of the fact that, as described in the story, the models are supposed to have any depth. Unfortunately, in the panels reproduced last issue all Kryazev's half-moons printed as solid black making any comparison impossible for most.

one who didn't have the original poem at hand.

Divine, I'm not an admirer of the Kristoff technique. But I mean say that I do appreciate the insight and astuteness he brought to the subject. Then, by god, is the way to chosen romances. Each question has an answer, and the answer is always the same: it is actually divine not only what you suffer, but precisely how the answer should be framed. I've been convinced of it when reading the inter dialogue with Andrew and Walverton. The only thing I can say is that I'm glad the corner of heaven was not real, that these were people who seriously considered their work as the same place as an exceptional novel or film. And that it's possible for a comic book artist to discuss his own work, and the field in general, with the same grace and wit as a writer of self-deprecating comedy. It seemed that these people had worked primarily in isolation on their professional careers and were uncertain as to how to address themselves to this mass of

[illegible]

My impression was that EC was laying fair, a pretty kind of comic book. I visit the earliest EC—say, everything prior to the introduction of *Shrek Sprocket*—because they seem more directly accessible. There weren't comic books as the true content of what purports of the form. Later, under the influence of mediocrity, and perhaps expediency, the EC evolved to what I consider a more complex, less direct, and more complex. They got into more-fanciful, less direct, and more complex. And then, in my opinion, it was a real disaster. There it is, the end of the world.

At the same time, there was a constant tension between what the founding titles were evolved into. This tension manifested in *Alibi*. Having explored the conventional social format for two years, having made their statements for that period of time, the original ensemble was depleted. There was nothing left to do but begin parodying the form. With *Feldheim*, it was the cohesion of the increasingly overdone horror scenes, going to and from almost lengths for the sake of the next act and. With *Kurtzman*, it was the head-on

There was something the significant about Wood. It respected the illustrated fiction novel — and went right back to the drawings — immediately that it went faithful to the form. KC believed what it had successfully set out to do in the first place. The experiment was what it was. It was a fairly good one. It was what I consider the perfect comic book. Evidently a lot of people thought so. It was not only widely discussed — which didn't hurt — but it was absolutely true to its form. No fancy "art" concepts, no trying to run ahead of its audience. There was no need to run ahead of it. It was a good one. It was a good one.

Conversely, most basically are just one of many devices for "telling a story." To put the perspective now here is to put another telling itself in its most fundamental context, as telling about stories around the camp fire for the summer. Instead of the story being told, it is the danger of the story over attention to himself, and distracting his attention from the yarn he's telling. The ideal story-teller spins out his tale so well that his listeners quite forget his presence, but in itself by the evasive he is telling.

on the sensitive. My unending impression is that they are trying to do something else; something other than comic-book liberalism. Frank Kravitz's concept of his own artistic integrity—and his compulsion to do something different—has made a huge leap in his career.

[illegible]

In reality, then, slandering is the reverse of its stereotype: inaccurate. And, I think you agree, was something more than your standard "perky" job. It was Kurtzman's personal artistic statement. He was the editor in whom I unquestionably the most creative sense of the term. True perversion. I've seen that Kurtzman would have defended to drive the whole backside. What we have is a new artist writing on second sight to help him write for his own "battered" state, for all his security, in this is lost on England. It's not exactly job. This, the "art director" can make up and be'd make a note of that and put it in his files.

In this story, I think it is safe to say that the Bill Eldon pages, which alternated with the Kingston page, represented what Kertess was after: a surge of the simp done in a style as new as possible to the overall—thereby increasing the effect of the humor with the shock of something familiar in an unusual context. The final word used is simple: whether or not the stuff is funny. The Eldon/Kertess pages are funny—the Kingston pages are not.

I may be guilty of imposing my own ideas on the K.C. progression. I guess we just can use it at different times. When you were in Kingston was the first thing you saw. To me that was K.C. No other company was published stuff like that. No other company would ever let Kingston in the door—was working in the shop. I can see how it would make a hell of a progression on you.

[illegible]

But the interesting thing about these early hypotheses is that we are arguing about pure substance, conditional relations we had as kids. What it comes down to, either you like it or you don't.

—London Church  
Chattanooga, TN

An answer to Krupnik, it should be able that it will obligatorily KARTENKIN's interview Krupnik, their father. In such a case, the parody of the author's style of the original in Krupnik's realistic approach. The result is not what has been what KARTENKIN had said and I'll agree that the story was a total success. And I wonder if part of the book would I like to the best concept would if story have been better with another of EC (continued on pg 4)

# THE EC FANZINES

## PART TWO: POTRZEBIE BOUNCES

At the end of our last episode ("The Gelatin Years," *Squid Trout* #6), Bob Stewart had just given up publication of *The EC Fan Bulletin*, disillusioned by the hectograph reproduction process but still determined to be active in fan publishing. For Potrzebie, his next fan venture, he enlisted the aid of two correspondents, Ted White and Larry Stark.

Bob had come into contact with Ted White when he ordered Ted's pamphlet on *Supernova* (described in *Squid Trout* #6), which had been plugged in a science fiction fanzine *Brevvire*. In August 1953, at the same time Bob was publishing his *Bulletin*, Ted was producing *Zip*, the first of his many science fiction fanzines. *Zip* had a four by six inch format, like the *Supernova* pamphlet (and *Brevvire*), and was printed on Ted's postcard mimeograph.

In the first issue of *Zip*, Ted wrote a column titled "Among the Six Comics--EC," which reviewed the latest issues of *Weird Science* and *Weird Fantasy* and concluded with a plug for *The EC Fan Addict Club*. In the letter column of the second issue Ted was taken to task for reviewing comics in a science fiction fanzine, and particularly for plugging "comic clubs with

emblems and badges, etc." A chastized Ted responded that the only comics he read any more were EC's, and that he was dropping his sci-fi column. However, in the same issue he ran "Mad A Review" by Bob Stewart, which briefly analyzed the seven issues of *Mad* that had appeared at that time.

With the third issue Bob became co-editor of *Zip*, contributing unused material intended for his fanzine *Pancake*, which, like the *Fan Bulletin*, was killed because of problems with the hectograph process.

Simultaneously, Bob was corresponding with Larry Stark. Bob had previously been aware of Larry through the EC letter pages, and so when Larry sent for a copy of *The EC Fan Bulletin*, a voluminous correspondence quickly developed. Larry's capacity to write letters during this period is legendary. It's fairly well known that his letters to EC, giving detailed critiques of each story they published, earned him a free lifetime subscription to all EC titles (one that continued, through numerous address changes, in the form of a subscription to *Mad*, until a few years ago). It was not unusual for Bob, and Larry's other correspondents, to get letters of twelve pages and even longer. These letters were often like little essays, and were not limited to EC, but covered subjects as diverse as 3-D movies, poetry, *The Spirit* and censorship.

An important element which must be mentioned in connection with the creation of *Potrzebie* was the publication of Fredric Wertham's book *Seduction of the Innocent* at that time, which contained the statement, "Every medium of artistic and literary expression has developed professional critics . . . the fact that comic books have grown to some ninety millions a month without developing such critics is one more indication that this industry functions in a cultural vacuum." Bob recalls that when he read that passage, he was strongly motivated to prove Wertham wrong; it was a major factor in his decision to edit another comic oriented fanzine. As Bob said in his editorial in the first issue, "Potrzebie's main purpose in life is to present the criticisms of Stark." Where *The EC Fan Bulletin* was patterned after fanzines, *Potrzebie* was to an extent inspired by the "little magazines," small press journals of poetry and criticism, which both Bob and Larry were familiar with.

Bob wrote to Larry and suggested that some of his letters to EC could be edited into articles, feeling that readers deserved more than the brief, often one sentence excerpts that appeared in the EC letter columns. Larry quickly responded with specially written material. Bob also wrote Ted, asking if he was interested in printing *Potrzebie*; he was. Bob now had the substantial content he wanted and the means to disseminate it in a readable and attractive format. Thus began a pattern that was to continue for many years, with Ted's QWERTYUOPress providing superior mimeography for many fanzines edited by others.

The first issue of *Pot* (as it was nicknamed in the pre-dug



A collaboration by EC fans Bill Spicer and Fred von Borries. "The First" was produced during the winter of 1955-56, several months after the demise of *Potrzebie*. It was never used for a fanzine, thus its first publication.

THE  
FIRST



A large scale, a carefully designed and executed, and well known, B.O.A. building, designed, built, and in the hands of the architect.



fifties) appeared about June 1964. Stewart and Stock were listed (by Ted) as co-editors. Worle was publisher, which meant that he typed the stenica (and therefore did the layout), cut the paper into 6 x 8 inch sheets, ran it through his postcard mangle, collated, stapled and mailed the copies out. The cover was by Bob Warner.

Two long pieces by Stark fill most of the book. One is a piece of fan fiction (a term which means fiction about fans, not fiction by fans) written in the form of a radio script, complete with well placed instructions to the sound engineer. The first scene takes place at the EC offices, with Larry himself dropping in, ostensibly to deliver his monthly letter of criticism in person, but actually to wangle a date with Nancy Segal. The dialogue is as naturalistic as possible, a quite successful attempt to recreate the lighthearted atmosphere of the EC offices, with humorous byplay between Bill and Al, John and Marie Severn, etc. The second scene is a romantic one that takes place "just off Washington Square" as Larry and Nancy are returning from their date. On the last page one finds that the naturalistic style of the piece has been used to

letters he sent EC; extremely detailed criticisms of each EC story currently on the newsstands. In making his detailed comments, Larry correctly assumed that *Pot* readers had also just bought the issues and had them at hand while reading his columns. Without the comes for reference, his columns are often difficult to follow. In this particular column (reprinted here) Larry uncharacteristically devotes several pages to more general discussion of 'The New' Two-Fisted Tales before going into his regular story by story analysis.

*Pot*'s first issue was reviewed briefly but favorably in Dean A. Grennell's of famous *Grass*. *Grass* itself was one of the most attractive mimeoed fanzines of the fifties, as this mention was gratifying to the *Pot* crew.

When *Potrziebie* #1 came out, Ted White was publishing four fanzines and thought it was about time to get a regular mimeograph. Plans were made by the three to put out the second issue of *Pot* in a full size format.

However, at this point *Pot* was plugged in the fourth issue of EC's *Fan-Advised Club Bulletin* along with three other fanzines. This resulted in Ted being inundated with three to 500 letters, all of them inquiries and not orders, since EC had not printed a price. Ted was appalled at the juvenile quality of most of these letters; some were even in crayon. Many made statements to the effect of "send me a copy and if I like it I will send you money."

Ted mimeographed and mailed out 200 postcards (which at that time were only a penny each) giving information about *Potrziebie* and its price. In spite of the fact that *Pot* cost only 5¢ per copy, with a subscription price of six for a quarter, only about half a dozen of those 200 people actually sent in money. Both the juvenile quality of the letters and the small number of subscribers was very discouraging, and Ted stopped working on *Pot* and just piled up the letters in a shoebox as they came in. At the same time, Shoh was also slackening interest in EC fandom.

Before that point, though, quite a bit of work had been done. Shoh had drawn a complete comic strip called "The Gaines Matting Courtroom Scene" in the 4 x 8 format, and Ted had adapted and stenica'd it in the new larger size. In that size it ran four pages. (Later Ted ran off a few copies of these stenica, which were never distributed.) The strip was a parody of the Senate investigations of comic books, with Gaines and Wertham as chief witnesses. There were some gross references to the then recent McCarthy-Army hearings, including at least two pages similar to ones Kurtzman later used in "What's My Shish" in *Mud*. Two years later Ted retencilled the strip for *Hoohah*'s 6 1/2 x 9 1/2 inch format, but before it could appear there, *Hoohah* also changed size, to 9 x 12. However, *Hoohah* editor Ron Farker merely inserted the smaller pages into the middle of issue #7, October 1968. So the strip did eventually appear, but by that time many of the humorous references were dated.

There was also another comic strip done for *Pot* #2, by Shoh, Larry, Ted and Fred von Bernowicz. Although this apparently never got to the stencil stage, it was definitely completed, because Ted and Fred describe showing it to Bill Gaines in their article "We're Off to EC" in *Hoohah* #6, June-July 1966. Ted had also gotten permission from Gaines to reprint the "EC Artist of the Issue" pages from EC comics in *Pot* and planned to make electronic stenica of all twelve of them.

Finally, Larry wrote an eight page column reviewing the last of the EC crime and horror books, and Shoh did a caricature portrait of Wertham for the cover. These were also stenica'd by Ted, but never run off. Never, that is, until he was pressed to meet a minimum activity requirement in a small apa. The Cult, several years later. This odd and limited circulation of those two items was the closest thing there was to a *Potrziebie* #2 in fact, until your chronicler dug them up



divert attention from an impending highly incredible EC-type ending in which Larry turns into a werewolf at midnight and attacks Nancy ("Sound, vicious marling roar from Larry, blended and mixed with a stock record of a large Bronx Zoo-type lion defending his left hind rebar leg from all comers.")

Larry's other piece was the first instalment of his column "One Man's Opinion," which appeared in several fanzines over the next few years. These were essentially the same as the

from the darkest recesses of the Larry live library, even the *Pot* staff insisted that there had never been an issue #2.

Larry Stark's "One Man's Opinion" for the aborted issue was the last one that he wrote. In it, he reviewed the final issues of the *New Trend* titles. He knew this was the case, and the column reflects the sense of not-with-a-bang finality that EC fans felt at the time. Larry found many of these last stories to be weak—some even dreadful. This can be attributed both to his growing maturity and to EC's drop in story quality

Arkansas. Ted mentioned his waning interest in *Pot* and Clowen expressed a desire to take it over. Ted agreed, and sent on the shoe box full of inquiries. In giving away the *Pot* rights title, Ted did not consult his co-editors. Bob never liked the idea, although his reaction could have been influenced by the fact that he lent his personal file copies of his own EC fannizes to Clowen and never got them back.

Since Ted had much of #2 stenciled and thought he might run it off someday, he told Clowen to start with issue #3. Ron Parker, in his article "The Shimmering EC-glaze" (*Forfe* #1, 1969, reprinted in *For* #1, 1970), states definitely that "Clowen published #3, 4, 5, and 6, of which 6 showed definite promise of success." Ted White recalls that it ran several issues beyond that. Only numbers 3, 4, and 5 could be found for this essay.

Clowen had worked on a high school newspaper before he took over *Pot*, and it shows. Instead of looking like a science fiction fannize, it had a newspaper format with a masthead, headlines like "Ballantine Publishes *Mad Reader*," and text in justified two-column width (with the single exception of Bob Stewart's piece in #6). And Clowen, when he justified, didn't cheat by hyphenating in the middle of a syllable, the way some new fards of the time did. The writing was humorously fannish, but the newspaper format set Clowen's *Pot* apart from most of the other EC fannizes. Though the Clowen notes didn't measure up to what *Pot* #2 would have been, Parker's comment above seems unnecessarily harsh. Certainly Clowen's *Pot* was no worse than the early issues of Parker's own fannize *Roach*.

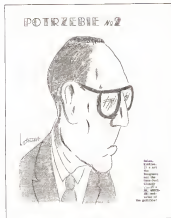
*Pot* issue #3 ran ten standard size mimeograph pages, and was dated February 1955 (the first fannize so far discussed to have a date—Clowen's school paper background was good for something). The lead article, "The Approval Seal and the Story Behind It," is the only substantial piece in the issue. The author is not credited, but underneath the title is the note, "The material contained herein is taken from three issues of *The Profit*." *The Profit*, not further identified in *Pot*, was actually a two-page, single sheet promotional newsletter sent out to wholesalers by EC, which ran, Bill Gaines recalls, for five or six issues. It was written by Lyle Stuart, then EC's business manager. The article tells very frankly, and apparently accurately, the story of how Bill Gaines brought the various comic publishers together to fight the media attack on comics, then had disagreements with the group and dropped out, and was eventually forced to humbly ask for membership in the code.

The rest of the issue consists of "news" about the first *Mad* paperback (the news being obtained by Clowen going to a store and buying a copy of the book), editor's rankings, brief reviews of some of the first *New Direction* titles, some unfortunate attempts at fiction and humor, and a few news notes. Practically every article is continued on a nonconsecutive page (the newspaper influence again).

Issue #4 is superior in every way, despite Clowen's editorial comment that "this will probably go on record as the worst issue of a fannize that ever appeared." He describes straddling the book in a nose hour all night session, but with the exception of poor margin justification on the editorial comments it's a very neat job. Because of reader complaints about the previous issue, all articles are continued on the next page.

The cover sports a cartoon by Ted Lavash spoofing the Wertham doctrine that readers of horror comics inevitably become delinquents. This type of cartoon was very popular in the fannizes of the period. A good example, by Fred von Berneville, appears later in the same issue: a crazed youth with an axe in one hand and a knife in the other says, "Of course I didn't get this way from reading all those EC's! I need a copy

(continued on pg. 42)



during their last year, when outside writers, house plots and morbid gore were ever increasing. Larry's eight pages of single spaced type show no lessening of his desire to write criticism, however. Twenty years later, although his style and perhaps even his basic approach to criticism has changed, Larry held down the position of weekly theatre critic for alternate media newspapers in Boston, where he has also been a publisher of a line of poetry books and a local tabloid of theatre news and criticism.

Although their EC interest was fading, Ted and Larry continued to be active in it. In 1956, Ted changed the format of the eighth issue of *Zip*, retitling it *Sinister*, and got Larry to become editor. *Sinister* concentrated almost solely on fan fiction. A continuing feature was "The Death of Science Fiction," a serial with each chapter by a different author. Set in the near future, it imagined a Sedition Control Authority set up by Sen. Joseph McCarthy which began to place fans under surveillance. Then "we found that the F.O. was not delivering fannizes, then not even letters; we were cut off from the rest of fandom—the ultimate fannish fear! What followed, with prominent fans being gunned down in the streets right and left, was almost an anti-climax.

While *Pot* #2 was stagnating, Ted had exchanged a few letters with a fan named Larry Clowen in Hot Springs,

# ONE MAN'S OPINION BY LARRY STARK

Reprinted from *Poitrine* #1, on June 1954. The opinions expressed are not necessarily currently held by the author or Sigm Front.

I've just finished getting through two more 'issues that the day's mail has added to my pile, so here come more opinions, fresh and probably due to change for the better the longer the 'issues are around here. That's one thing in EC's favor, their products improve with age.

My first impulse is to see *The New Two Fisted Tales* #38 [July 1954] as a springboard for half-a-dozen pages of attacking Colin Dawkins,\* as new editor. I think I could make a fairly good case for saying that the first three issues of this 'type have built a reputation for being the most worthless EC title since *Modern Love* went out of existence.

But I think it only fair to look closely enough to find a good point or two, and to take it easy on Dawkins. So far as I can see, he has been trying to remedy an 'evil' that made Harvey's war books lose money; they were aimed too high at the HQ department. The readers didn't care whether or not the North did have a grey cloud represent operational at First Bull Run or not, they hadn't heard of Florence Pratt, and they didn't know from philosophical concepts. When the No. 1 marches by, they don't wanna be moved up by the uniforms. That would be too much like school; you'd have to think to read the story.

Well, Dawkins has certainly personified a reaction from intellectualism from the word Go. He presents stereotypes, formulae, hackneyed B picture plots and characters, and as little imagination as necessary. His casts of characters read like a list of Hollywood hasbears and old-time pulp standards. Ed Coffey is a low budget Edward G. Robinson, somehow muddled in with 1939 spy stories like *E. Phillips Oppenheimer*. Refusers never even noticed the boy, and we're supposed to believe in this issue that *The Loves Coffey*†



His westerns haven't even the sometimes laughable moments of Hoppy, the old ride into the sunset and his horse home because is about as real as a 3-D movie.

Finally, the 'continued' bit looks to me like rank mechanism. Coffey in #38 starts as a sharpshootin' superman, and ends on a note that seems to prove him here eternally,

like Superman, despite Insurmountable Obstacles to be announced each issue. The cowboy and the Indian look about as personal, too. As far as I know, this is the first time (excluding Helen) that EC has ever contained anything. Kartman and Feldman were content to tell their tales in six to eight pages and come to a resolution before the final panel. Dawkins, in addition to adding the inevitability of melodramatic heroes, has to drag the things out interminably.

Of course, Dawkins is only partially responsible for the contents of this issue. I'm pretty sure that Jerry Dee [de Faccio] wrote "Bullets." Jerry has a fondness for Kipling, which I don't share, and a style closer to Harvey's than anyone else's. The story is at least a single unit (although all too close to the Patrick Tubridy series), but it's just a simple gimmick yarn with a highly forced set of circumstances providing the setting in which the soap ending phunks off rather daily.

Also, it's a good bet that Johnny Severin at least collaborated on the scripts of the Indian epic he's drawn. Johnny likes Indians very much and he knows more about them than any other artist or writer in the business. And yet he's never succeeded in giving us a realistic portrait of the Indian as a human being. Perhaps there is too little left of the Indian culture that we can recognize as noble or real. More likely, Johnny and his collaborators haven't enough story sense. Invariably they end up with stock, inhuman melodramas and scripts that are dull even as you read them for the first time. Chapeaux Hawk, except for the headpiece, is just American Eagle transplanted from *True Western*, and hasn't improved at all in the transplantations.

But, as I said, there are good points, and I don't want to forget them. For one thing, *The New Two Fisted Tales* continues without a doubt the best collection of Severin art anywhere. Without Elder miking, J.P. sometimes shows faults, but since he's begun working alone those faults have been dropping, and this last issue is a piece of work to be proud of. Johnny has improved upon the elements of his own style just as every EC artist has in the past, and now that he isn't conforming to Kartman's will, the 'Two' Severin looks a lot better than the old one did.

And perhaps, after all, I have no right to talk about this 'issue at all. *The New Two Fisted Tales* isn't intended for the fans of Harvey's war mag. Those fans have nothing to read now. In its place the new book has been put on the stands to impress and amuse the extreme youth of the comic audience. Why else present Gene Autry, cowboys and Indians and Saturday matinee gangsters? Since the audience for *Frontline Combat* was proving itself too young or too ignorant to recognize its art, Dawkins was directed to put out a 'tale aimed at the intelligence associated with the Tiny Toes Publishing Co. telling. This is it, with all its old-time flavor. If it makes money for EC, great. *Frontline*, for all its perfection, didn't, and that's to our disgrace, not Harvey's.

Well, now that the drink is over, let's see if I can't sound a little more pro-EC. I think *The Heart of Fear* #25 [May/June 1954] will serve to do it. Feldman, freed of the responsibilities for right yearly science fiction mag, and six yearly Vauls, has kept steadily rising in quality. The horror, if this is typical, is still much below the *Supernatural* level, but that might be expected. It's a bit narrower and a lot more exhausted a field.

I think the middle of the mag is the better part of this issue — including the text! I've been complaining or ignoring texts for a long time in letters to BE, but I never really

\*For reasons he can not now recall, Stark originally referred to Dawkins as "Colin Campbell" throughout. For clarity this has been corrected here. Perhaps a clue to the puzzle lies in the fact that there is a character named Colin Campbell in the *Dan/Scott* series "American Eagle" series.

As to who was actually editor of *The New Two Fisted Tales*, Dawkins, Severin or Kartman, none of the Guide can now clearly recall the details of the arrangement.



hoped for better quality. Is Dee back on them? Certainly this isn't the back that did the last couple dozen. There isn't any of the hammering at the ending, nor quite so much confusing and forcing of the plot's convolutions. (Maybe Al did this one?) Anyway, as beats go, it's smothering—almost a good one.

"The New Arrival" begins well, looks OK for the first few pages, and then degenerates too easily. The thoughts of the house are too literal, "too logical," to use its own approximation. I had hoped, with the first caption on page 2 ("I am... not the haunted house of horror tradition, with... ghosts of long dead occupants... wailing and clanking chains"), that Al was going to go metaphysical on us and give us some real horror. What actually develops is a better than average playback of a standard suspense plot. The 3-D rooms, The Maze used practically the same hackneyed formula, through a bell of a lot less imaginatively.

There are good touches that raise it out of mediocrity. The last four panels of page 6 are nicely written, and panel 5 on the next page seems logical and human.

But the house "shuddering" and demanding to cure is—last partially, you understand—is overproduced. As it opens, I can almost hear the wrenery of age and the tranquility of decay in the house's voice, but all too soon it gets as unreal and funny as the same gimmick would if used by Hollywood, and humor and horror don't work to the same ends.

I call "Indisposed" [reprinted in the Nostalgia Press EC Horror Library] the best of the issue, because of its unity of impact. From the first there is a restraint and a mood created and sustained. I would have liked it better had the tip off, "the hideous deed he's just committed," at the beginning of page 2 been eliminated, and the suspense carried that much farther. Any reader guesses the situation reading the first page, but withholding the exact deed would tantalize and create more interest. It's very good as it is, but I like to quibble.

The ending is the usual gimmick-kamp, but something's been done to it. The mention of Henry's house having a well looks honest and logical, and is the subtlest of set-ups. George's mention of his unfamiliarity in installing the disposal unit on page 5 is just a whopper too, instead of the usual screaming signpost. And lastly, the flashback is introduced at what seems to be a very logical occasion for missing. It isn't forced, either.

"Out Cold" I'd call a close second in the issue, because it isn't as explicitly realistic, and because it seems less smooth. No reason I can finger for it being less smooth, except

perhaps less affluent captioning, but the impression remains.

The construction is excellent. Al builds an idyllic love affair... with pertinent character flaws that build upon one another as the story moves along. The two mentions of Wilma's bared feet on page 2, then the first mention of her on page 3, the compounding and complicating of both at the end of that page, all of them are exceptionally good pieces of work, especially in that overworked field of horror. They lead off into many possible house-plots, lycanthropy, witchcraft, etc. And, true to his imagination, Al uses none of them. Even up to panel 5 on page 5, Al could have a real witch-steppmother in mind.

A final excellent touch is the top of page 6, in which Al, in a played down pair of captions, gives the perfect death-blow to the True Love gimmick that usually runs this kind of yarn. And then the final horrendous-but-not-horrible ending, so typical of EC. It's a "happy" ending... EC style.

The last story, "The Light in His Life," suffers from unbelatability and overemphasis. The convenient discovery of the candles when the whale oil is gone, then of the animal fat when the candles are gone, is evidence of contrivance and overly ingenuitism. And the discovery of the whale oil's disappearance and the candles' disappearance are far too similarly handled.

But, excepting those confusions, the characters appear extremely human. Their inflexibility makes them very shallow, but they're not the standard cardboard cutouts that have been our horror characters in the past.

Finally, congratulations to Al for letting the Keeper make the explanations which might be necessary for the detour among us, instead of lading them onto his closing captions and making the low pressure impact of the last few panels: it's a pretty good piece of work.



Lastly, I'd like to give a rare notice to George Evans for his interpretation of "Indisposed" (a good title, by the way, for a change). Compare the wife's face in panel 3, page 4 with panel 1, page 6 for a beautiful revelation of character. Henry's character, as developed by his clothes, habits and the backgrounds in the panels he's in, is well done, too. A great piece of work, I think, is panel 6, page 2. The faces in turn both dramatize the boldness and add an interpretation of their own to the general situation as they progress from left to right.

And while I'm making compliments, let's not forget Gladys and Mae for the first three pages of "The New Arrival." That lightning scene done in blacks and stark whites is really excellent.



of *Beane* at a reveal-and-kill once!"

The three and one-half page lead article, by Bob Stewart, is a detailed story by story appraisal, a la Stark, of the first issue of each of the New Direction titles. Stark's concern was often with the structure of a story; Bob was more interested in the style. Both rambled in a way that makes summarization difficult. Bob disliked *Exra* and was only enthusiastic about one book—*Impact*. His comments always included interesting suggestions and ideas; here, for example, he suggests that EC try an adaptation of Sulu's "The Open Window." Regarding *Psychoanalysis*, he says, "One can see why Kamen has the entire art job. Foldstein probably figures that art has very little importance in this magazine since it just shows two people in a room, and most of the panels are half filled with text. But pages and pages of this requires the talents of one of EC's master artists to sustain the interest . . . Why not let other artists do the actual stories and let Krigeletti do the dream sequences and flashbacks?"

Next in the issue are some strange biographies of Johnny Craig and Marie Severin. The Severin one is written by Martin Schneider, and along with some probably true statements it sports "facts" like these: "Mrs. Severin is married to Reed Severin (brother of John). Reed is a noted ballet expert, military historian, and at present a dress designer." Probably this was intentional humor, although it seems a little subtle for the times. Possibly Schneider was hoaxed by his information source, or perhaps he was hoaxing Clowen and his readers. The Craig bio was written by Clowen, and except for the line "Craig has previously worked as a gigolo . . ." and an error about his age, it is a straightforward effort, being mostly cribbed from EC's "Artist of the Issue" page.

A brief "Visit to EC" by Stan Grossman covers that obligatory subject. This article was originally intended for a proposed magazine *The EC Pen Pal News* that Grossman was going to put out with Ron Wheeler, but which they abandoned when they discovered the cost of offset printing.

Next is a two page critique of *Acad High* by Larry Stark (in the form of a letter rather than a column, however). Larry's point is that the book "is supposed to recapture the Sense of Wonder that infused the flying corps of the First World War." But the stories are written in "The EC Tradition" and "the whole problem is that 'The EC Tradition' is cynicism. That was the attitude that made the horror-mag too brutally honest for children, and gave EC its high degree of reality and honesty . . . but it's not the stated purpose of the time!"

Finally, there are eight pages of letters, mostly taken up with a long letter from Larry Stark complaining about the high prices charged by one dealer for back issues of EC's, and a letter of response from that dealer. Larry's complaint about "scalpers" was basic, and, in retrospect, quite accurate. Until this dealer appeared on the scene, no one was in comics fandom to make money. Fanzines were sold at 5¢ and 10¢ a copy. There were fans who were "dealers"; they scored back issue stores and resold what they found at a small profit to help other fans complete their collections. Some, like Fred von Bennewitz, frankly performed this chore as a service, operating at cost. In this atmosphere, the cost of back issues was never very high; the pleasure was in reading them, not in buying and selling them. The appearance of a "scalper" on the scene threatened to destroy this, for the simple reason that his buying prices were often twice as much as the going price among fans. And should a fan be tempted to sell his collection to the dealer, the resale price might be six times the "fan" price. Larry could see that the whole character of fandom would change if such dealers became a part of it. It's difficult to quote excerpts of this debate, if only because the prices mentioned are so disproportionately low in comparison to the prices EC's command today that they draw attention away from the concepts being discussed. Then, too, Larry's point is



"Here, kids! It was online what made me do this!"

so alien to today's fandom that it would need more space than is available here to adequately present his position.

With issue #6, *Poltronic* saw another format change, to six legal length (8 1/2 x 14 inch) pages. The cover has another cartoon dig at the Wertham sheds, and a banner stating "See inside for More 'Scalpers'." The contents are a bit of a letdown from the previous issue, being primarily small talk, ads and news notes. The most substantial item is a page of news from Larry Stark. There is a short article complaining about the inactivity of The EC Fan-Addict Club, and a letter from Jim McCauley, editor of *The EC Street Sheet*, taking Clowen to task for using such overdone fan features as the Wertham cartoons and "A Visit to EC." Despite the cover banner, there is not much about "scalpers."

An editorial promises a new bi-weekly schedule for *Poltronic*. But unless and/or until more issues surface from obscurity, we'll never know whether Clowen maintained that schedule.

Although it was one of the better EC fanzines of the period, *Poltronic* was not typical. For one thing, it was probably the only one to change hands during its run. Stewart was reaching for a goal with his *Poltronic*, to present a serious, more lasting critical overview of EC. Clowen, with his high school paper format, was more news item and fan discussion oriented. Possibly each represented the extremes of their approach. Most of the other EC fanzines up to the end of the decade were to combine these two concepts in one form or another.

—John Benson

In the next installment, your chronicler (shown here taking in the sights at London's Trafalgar Square in 1954) would like to cover *The EC Fan Journal* and *The EC World Press*, two substantial examples of the first wave of fanzines that came out while EC was still publishing the *New Trends*. Unfortunately, at this time only three issues of these titles have surfaced, which would somewhat curtail extended coverage. If anyone has copies of these old fanzines, please speak up! The legendary Hooch is also due for early coverage; for this, all issues are available.





# ANIMATED DAVIS



The first time Jack Davis's art was featured on film, in the trailer for *It's a Mad, Mad, Mad, World*, it was not animated. The only movement came from the photomation techniques of cuts, zooms and pans across the art Davis did for the film's poster.

Most of his film work since then—all for TV commercials—has been in full animation of very high caliber. But because of the ephemeral nature of commercials, and because some have only been shown regionally, the fact that Davis has done over a dozen may come as a surprise even to those who are aware that his output in all media is so prolific that the average person is exposed to only a fraction of it.

The Lectric Shave commercials have probably had the widest exposure, but they're pretty dull, with most of the action being conversation about the product between ordinary characters that the agency didn't really need Davis to create. The other commercials are all more imaginative, an example being the recent Gillette commercial that features a coked-out looking guy "Shadow" hazing the hero at 5 o'clock.

Some Davis's best commercials advertise local products.

Utica Club's "Big Sid," seen in upper New York State, shows a big mean ornery gangster type bashing down the barroom door, and anything or anyone else in the way, to get at his favorite brew. Country Club's "Clyde Clubb," another regional commercial with a lot of action, stars a demolition derby driver who "gets smashed" on Saturday night. This send-up of the old "Beverage of Moderation" campaign is softened by an anti-littering pitch.

Probably the best is for Oak Mountain Wine, seen in the Midwest, which depicts a bunch of hillbilles having a roaring grape squashing hoedown inside a wine bottle, accompanied by infectious bluegrass music.

Much of the credit for the general excellence of Davis's commercials must be given to Phil Kimmelman, who directed all but two of them. He gave them all the skill and care that has made Phil Kimmelman & Associates (PK&A) the frequent winner of industry awards.

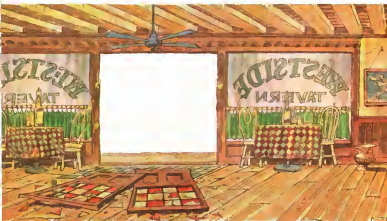
(continued on pg. 46)

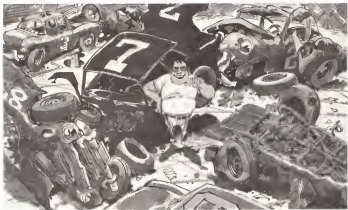
On this page: True Temper Uni-Spin.





*Above and left: Cash Mountain Wine. The gentleman on the left hucks off the film by jumping into the bottle from the lip*





Above: Country Club's "Clyde Clubb." Below: Pen background for Ultra Club's "Big Red."



Typically, Davis' contribution to a TV commercial follows this pattern: The advertising agency creates a concept and writes a script, and decides that Jack Davis would be a good person to illustrate it. They then will approach PK&A to do the animation, citing Davis as the artist they want. Or, they might contact Davis directly, who would, in turn, tell them that he wants to work with PK&A.

Davis prepares a storyboard, to give the script continuity. He then makes a variety of different character sketches, from which the agency chooses the ones to be used in the film. From these, Jack prepares layout drawings—detailed key action figure drawings for the entire film. He also paints the backgrounds for each scene, to be used behind the animator's figure cels.

At this point his work is essentially finished, and the film goes through the animation stages of direction, sound production, animation, assistant animation, ink and paint, and camera. The assistant animator's contribution is very important, since he must insure that all the drawings look as though they were drawn by Jack Davis.

There are several bits of Davis' "animation" that are not included in the filmography below. For example—the New York subway system has clocks with built in advertising posters with backlit moving scrolls that can give a picture the appearance of motion, usually something thrilling like Scotch pouring with molasses speed from a bottle to a glass. Not about seven years ago an FM rock station used the technique on their posters to cleverly make Davis caricatures of Dylan, the Beatles, Joan Baez and others dance and seemingly play their instruments. This was not film, of course, but definitely a form of animation.

Davis recalls being flown to Hollywood, circa 1967, by an Atlanta, Ga. ad agency to work on some presumably local Atlanta TV spots for Dodge auto dealers. He did some art directly on animation cels and then flew back to New York. To what use his art was put, or even the name of the agency or animation studio, Jack can no longer recollect.

Davis has also made a complete commercial with Kimmelman which has never been aired on TV because of a change in the ad agency's campaign. In such cases, information about the film remains confidential.

In addition to commercials, Davis has also designed about a half dozen advertising test films (again, in association with PK&A). These are made to be shown to special test market audiences in theatres and have no further public showing. Though limited animation techniques are used, the films are more elaborate than the term suggests and are carefully produced. If a film tests well, it may be remade in full animation for TV exposure, but is more likely to be filmed as a live action spot.

—John Benson

## A JACK DAVIS FILMOGRAPHY

### NBC

Football games commercial 1971 60 sec. (a few limited movements, otherwise photomation only).  
"The Baseball World of Joe Garagiola" show opening ca. 1975 20 sec. (photomation only).

### ELEKTRA FILMS

It's a Mad, Mad, Mad World theatrical trailer. 1963 Director Cliff Roberts Animator Phil Kimmelman 25 sec. (photomation only).  
Costa Ice Cream ca. 1967 Agency Carl Joly (NYC) Director Jack Dasso Animator Jack Dasso 30 sec.

### FOCUS DESIGN, INC.

Mrs. Smith's Pies 1970 Agency J. M. Korn (Philadelphia) Director Phil Kimmelman Animator Jack Schreck Asst Animator Bill Peckmann 30 sec.  
"Big Sell" Ultra Club 1970 Agency D. K. G. (NYC) Director Phil Kimmelman Animator Jack Schreck Asst Animator Bill Peckmann 30 sec.  
Lectre Shaw (man shaving) 1971 Agency Della Femina, Troniano, and partners (NYC) Director Phil Kimmelman Animator Jack Schreck Asst Animator Vic Barbetta 30 sec.  
Lectre Shaw (man and wife) 1972 Agency Della Femina, et al Director Gordon Bellamy Animator Jack Schreck Asst Animator Vic Barbetta 30 sec.

### PHIL KIMMELMAN AND ASSOCIATES (all films directed by Phil Kimmelman)

Cook Mountain Wine 1973 Agency Wm. Bagg and Assoc. (Kalamazoo) Animator Sal Fallace Asst Animators Bill Peckmann, Vic Barbetta, Bob Churko, Marc Mamersky, Zimmerman and Humen, Inc. 60 sec. and 30 sec.  
"Father and Son" Lectre Shaw 1973 Agency Della Femina, et al Animator Sal Fallace Asst Animator Bob Churko 30 sec.  
"Clyde Clubb" Country Club Malt Liquor 1974 Agency North Coast Partners (Greenwich, Conn.) Animator Phil Kimmelman Asst Animator Jack Davis 30 sec.  
On-Spot Tree Trimmer 1974 Agency Munger, Nathaniel, and Assoc. (Cleveland) Animator Dante Barbetta Asst Animator Vic Barbetta 30 sec.  
"Spin Screen" Lectre Shaw 1974 Agency Della Femina, et al Animator Dante Barbetta Asst Animator Vic Barbetta 30 sec.  
"Shadow" Galyette Trac II 1976 Agency Berloff and Bowles (NYC) Animator Sal Fallace Asst Animator Tony Cressano 30 sec.  
"Yell, Bang!" Pennsylvania Lottery 1977 Agency Lewis and Gilman (Philadelphia) Animator Sal Fallace Asst Animator Tony Cressano 10 sec. (still in production as of March 1977)

(LEFTERS continued from pg. 35)

realistic action done by the Kristian paper? Actually, the story which Kristian asked Krings to consider watching was not *Bringing Back Father* but *From Alvin's Book Is Here*. And that, I think, was a successful story.

Sony Tron is, of course, delightful to anyone who knew and loved EC. However, I feel that even someone should be acquainted with the real artistic pulse point of the EC group, Albert Fridolin. The new tribulations of the various artists are, naturally, more obvious than the pulchre hand behind the EC effort, but that is really all the more reason why his work should be examined.

After all, it is possible to imagine EC with an entirely different group of artists, but the EC subconscious mind has been very different, if it had happened in all, without Fridolin.

Fridolin's EC adaptations of the literary sources remain the highest points of the art, and

his later editorship of *Mad* magazine, after Kimmelman left, was that perfection because the *Brontë*-like *Female* magazine in the world.

Fridolin's ability was recently brought home to me by the adaptations done by Marvel artists and writers, both in their regular books and in the black and white *Unknown Worlds of Science Fiction*. The art on all of them was skillful, but the stories completely lacked an achievement, the poetry and the humanity that Fridolin brought to his work. And this is borne in a way, because even though Marvel's attempts fall short of the EC staff, EC was obviously the inspiration, the reason why these stories were adapted at all.

—Robert Farnes

Nathalie, TEXAS  
Dubbing Fridolin as the artistic pulse point of EC puts fellow editors Johnny Craig and Nancy Kimmelman in bed. I would never rather, but Fridolin's considerable contribution to EC was part of a group effort, and the guiding hand, if there was one, belonged to

Bill Gaines

I'd rather my comments on *From Tron* be to "An Examination of 'Matter Race'" since that story is always cited when the case for Kristian's importance is being argued. I don't like "Matter Race." I wish there were a textbook edition of Krings' *From* as an artist, I admire him as an assembler of space, a composer of patterns, but for me the emotional content of his stories is about as flat as the last of the EC staff. I am not sure I can deal with so much emotion-charged a subject as the *From* stories. I do like some of the Kristian stories I've seen, like "Matter Race," "Flood," "Matter Race," "Matter Race" is cold and dead. I can only guess in what you and your creation you about the wonderful way in which Krings has broken down the story, but when I look at these poems, and read the story in a whole, I am not sure I can deal with it. I am almost repulsed, I think there is a clue to my reaction in Krings' drawings which are unworldly and sad, as if he were able to make









*"They said something about their species  
dying off ... and they'd rather have the  
girl!"*

*Elder.*

# SUPPLEMENT TO THE KRIGSTEIN BIBLIOGRAPHY

## CORRECTIONS

The story "Pickett's Charge at the Battle of Gettysburg" appeared in Vol. 5 #12 of *Archie Comics*, not Vol. 5 #2 as listed last issue. The date, January 1949, is correct. Krigstein did not do a cover for *Ernie Adventures*, as was indicated. The item in question was a back cover (see listing below).

## ADDITIONS

Issue No.	Date	No. of Pages	Story title	Remarks
<i>Crime Must Stop</i> (Hillman)				
1	Oct 52	5	The Sunshine Courier	
<i>Daring Love</i> (Close-Up)				
9	52	8	Love Puzzle	
<i>Ernie Adventures</i> (Ziff-Davis)				
1	Winter 51	1	back cover	
<i>Golden Arrow</i> (Western (Fawcett))				
5	Spring 47	11 2/3	Shenff for a Day	
<i>Love Dary</i> (Topsdown/Patches)				
1	Jul 49	2	The Man I Wanted	
2	Oct 49	8	Love	
<i>Love Romances</i> (Atlas)				
36	Feb 54	5	Happy Ending	
<i>Lovers</i> (Atlas)				
38	Mar 52	7	The Talk of the Town	
<i>Master Comics</i> (Fawcett)				
95	Jul 48	7	Nyoka the Jungle Girl in "The Deadly Revenge"	
<i>Nyoka the Jungle Girl</i> (Fawcett)				
v2n11	Sep 47	6	Nyoka the Jungle Girl in The Strange Hunt, Part II—"The Castle in the Jungle"	
v2n11	Sep 47	6	Part III—"The Mad Count's Quest"	
v3n13	Nov 47	6	Nyoka the Jungle Girl and the Human Leopards	
v3n13	Nov 47	6	Part II—"Devil-Face Chiff"	
v3n13	Nov 47	6	Part III—"Terror in the Tree"	
v3n14	Dec 47	5 2/3	Nyoka the Jungle Girl and the Witch Doctor's Madness, Part I—"The Jungle Rhythmic"	
v3n14	Dec 47	5	Part 2—"The Lapis Cure"	
v3n14	Dec 47	6	Part 3—"Bewitched"	
v3n16	Feb 48	5 2/3	Nyoka the Jungle Girl and The Vultures of Kahari, Part I—"Death Mountain"	
v3n16	Feb 48	5	Part II—"Trapped"	
v3n16	Feb 48	5 2/3	Part III—"The Last of the Lobras"	
<i>Picture News Presents Dick Quick, Ace Reporter</i> (News in Color and Action)				
10	Jan-Feb 47	2	The Famous Niagara Falls	
10	Jan-Feb 47	4	Jack Box King and Queen of 1947	
<i>Real Crime Crime Stories</i> (Hillman)				
v4n10	Dec 49	8	\$12,000 Worth of Wheelbarrows	
<i>Sensation Comics</i> (DC)				

83	Nov 48	7	Wildcat—"The Strange Gibson Case"	
<i>Target Comics</i> (Novelty)				
v4n2	Apr 47	5	Bell's-Eye Bell	
v4n7	Sep 47	5	Bell's-Eye Bell	
<i>Treasure Comics</i> (Folsie)				
6	Apr-May 46	6	The Treasure Keeper (pending only)	
6	Apr-May 46	4	Know Your America—Henry Hudson (pending only)	
11	Sum 47	1	cover	
<i>The Westerner Comics</i> (Topsdown/Patches)				
25	Feb 50	7	Nagata Nugent, The Bullfighter (pending only)	
<i>Western Fighters</i> (Hillman)				
v1n10	Sep 48	8	The Birth of the Bat-Shooter	
<i>Whiz Comics</i> (Fawcett)				
75	Jan 48	5	Golden Arrow and the Loan Shark	
78	Sep 46	6	Golden Arrow	
91	Nov 47	5 2/3	Golden Arrow in the Unlucky Gold Rush	
96	Mar 48	7	Golden Arrow and the Dangerous Toys	
96	Apr 48	6	Golden Arrow and the Magic Flute	
98	Jun 48	6	Golden Arrow—The Warring Tribe	
99	Jul 48	6 2/3	Golden Arrow in "Automatic Trouble"	
100	Aug 48	6	Golden Arrow in Jailed	

## COMMENTS

Through an oversight it was not mentioned last issue that *Crime Saucer Stories* #25, which contains Krigstein's "Key Chain," has been reprinted by East Coast Comics as *EC Classic Reprint* #6.

By a process of elimination it seems likely that "Not My Decision to Make" in *Love Dary* (the only question mark in last issue's listing still unanswered) appeared in issue #3.

Hannes Ware reports that his records show Krigstein work in *Master Comics* #82, 88, 92 and 94. At this writing we have been unable to locate copies for confirmation.

Last issue's caution should be repeated: there are a number of comics incorrectly attributed to Krigstein in Overstreet's *Price Guide*. These include (but are certainly not limited to): All True *Crime* #33, *Mystic* #61, *Navy Combat* #13, *Strange Tales* #16, *Tales of Suspense* #52, *Wanted* #16, *War* #8, *Weird Thrillers* #1 and *The Westerner* #17. None of these books have any Krigstein art.

It should be mentioned that various *Ace* comics, such as *Crime Must Pay the Penalty* and *Hand of Fate*, have recently been advertised as containing Krigstein work. They do not. Krigstein never worked for *Ace*. Also, there are some stories with a Krigstein feel in later issues of *Love Dary* (1952 and 1953) which are not Krigstein, in spite of his presence in the first few issues.

Compiled with the assistance of J.R. Clifford, Jr. and Jim Vachonover, Jr. ■■



Mr. Williams



